

EMBARRASSING MINUTES IN THE LIVES OF ACTORS



FLORA ZABELLE
IN "HAVE A HEART"

Now that so many actors have seceded to the camera drama it is not surprising that the other theatre folk should be more or less affected by the lure of the screen. Here is the perfectly well balanced publicity promoter of the Longacre Theatre falling into screen formulas as a means of spreading the fame of his actors.

Courageous as this may seem, it is craven in comparison with the fact that these stories are printed about the players of a farce called "Nothing but the Truth."

"Embarrassing Moments" is the title of a new serial in which the episodes have been furnished by five of the players now appearing with William Collier in "Nothing but the Truth" at the Longacre Theatre. The idea originated with the press agent who opined that actors are just as easily embarrassed as human beings. It gathered impetus with the players when the author suggested selling the picture rights to the next billion dollar photography company to be incorporated and finally resolved itself into creation when Billy Bunday affixed the following seal: "Passed By the Board of Quenchers."

The first episode, as enacted on the stage of the Longacre Theatre, concerns Mr. Collier. He is told first because he is in a hurry to reach the Lamb Club. He was embarrassed once. Years ago. He was very, very young. To prove it he remembers the scene at that time of his life when his voice was changing. He was a utility actor in Daly's Stock Company. He was cast for the part of a waiter and had one scene. The play was a melodrama in which W. J. Le Moyne, Charles Le Claire and Charles Fisher appeared as three conspirators. They were plotting a murder. In those days no murder was ever plotted without liquor. Collier's cue arrived. The stage setting comprised what was

known as a "box interior." There was only one place for ingress or egress. It was supplied with sliding doors which looked in the centre.

In his rented dress suit Collier entered with a tray on which were a bottle and three glasses. He closed the door behind him. The conspirators ceased their conspiring and the waiter was ordered to serve the liquor. Collier attempted to move down stage toward the table. He stopped suddenly and realized that the tails of his dress coat were caught in the sliding doors which for safety had been securely locked from behind and would remain that way until the men heard Collier's cue to exit. He again tried to move forward, but a slight noise reminded him that the tails of the dress suit would surely be detached if he moved an inch further. His salary was \$7.50 per week. The suit was valued at \$8. Meanwhile the three conspirators were unable to go on; they needed liquor. One of them muttered something and Collier bravely decided to serve them. The coat tails stuck to the door. The drinks served, Collier tried to exit but the doors could not be moved. The conspirators could not proceed with their murder plot while the waiter remained so Collier walked (his dress coat now cut on an Eton jacket) to the other side of the stage, stretched out his arms, yawned and apparently settled down on a couch sound asleep. Then the plot thickened.

The next episode was related on the stage of the Longacre Theatre by Ione Bright, who plays the crying country girl in "Nothing but the Truth." Her most embarrassing experience occurred in Goldfields, Nev. She was visiting her sister during a summer vacation. She had to return to school in San Francisco. No cabs or taxis were available, so they telephoned to the stable and arranged for the stagecoach to stop at the house which was several miles from the railroad station. She was the only passenger until they reached the city prison. Then two Sheriffs escorting twelve fairly prisoners piled into the coach. The Sheriffs guarded the occupants with rifles. The people in the streets stared at the prisoners and all the way to the station Miss Bright heard them saying, "Poor little thing; wonder why she was arrested." She was glad to get to the railroad station, but when she reached her section in the Pullman car she became conscious of being stared at by all of the other passengers. The conductor, brakeman and occupants of the car all stared at her throughout the journey. On her arrival in San Francisco she was surrounded by reporters, and she had hardly alighted from the train when she was taken into custody by two officers of the Government. Then she protested and finally discovered that she was supposed to be an elderly army officer's young bride who had run away on her wedding day.

The third episode was related by Morgan Coman on the stage of the Longacre Theatre. Mr. Coman's chief embarrassment in life occurred also in a Pullman sleeping car. He and an actor who were playing in Pittsburgh decided to spend Sunday in New York. They barely had time to catch a train after their Saturday night performance and therefore decided to purchase their berths en route. Arrived at the depot, they hurried to the Pullman conductor. "Only uppers," said that official. "Yours is the third from the end," he said to Coman, who paid for his ticket



ESTELLE WINWOOD
IN "A SUCCESSFUL CALAMITY"

and went inside the car. He counted three from the end and climbed up the small stairway to the upper berth. The lower berth was occupied and duly curtained. Coman stepped from the ladder, but instead of landing on a mattress he fell through to the lower berth and directly upon a slumbering old lady. The upper berth had not been made ready for occupancy. When the excitement subsided and Coman regained the attention of the conductor he discovered he had counted the third from the end all right, but from the wrong end of the car.

Episode number four was supplied by Maude Turner Gordon on this stage of the Longacre Theatre. Miss Gordon plays the role of the determined-to-be-wronged wife in the play, but in spite of that she is fond of outdoor sports. The last time she was cast as a leading woman Miss Gordon noticed her hair was beginning to show unmistakable signs of turning gray. Not a good sign for a leading woman. She hurried to a wig maker. Perfect transformation. On tour Miss Gordon was invited by some friends to play tennis. Accepted. Wore the transformation. Strong wind. Exciting game. Transformation blew over the net with the tennis ball. Miss Gordon's head looked flat and gray. Much embarrassment, and next season she started to play more typical roles.

The last episode in the serial is by Arnold Lucy, the mild mannered Englishman who plays the part of the bishop and who chose for the scene of his recital the stage of the Longacre Theatre. (Mr. Lucy began his contribution with a tale about sharks in New South Wales, but the shark was really the embarrassed character, so we prefer the following mild episode): In England Mr. Lucy was a member of a notable stock company. He was a valued member except for his absentmindedness. The repertoire of the organization was large. On tour they changed the bill nightly. One evening Mr. Lucy made up and attired himself for his role of Dickory in "She Stoops to Conquer."

He left his dressing room and reached the stage just in time for his entrance cue, but at the same moment he discovered that they were playing "The Rivals" that night and he had to play Sir Lucius O'Trigger in a costume and makeup which provided him with his most embarrassing experience.

The proceeds from the sale of motion picture rights to this serial will not be divided by the authors thereof, but by common (very) consent will be used to start a benefit fund for proprietors of cabaret shows who may soon be compelled to pay theatre license royalties on musical comedy numbers, or, if forced to eliminate the cabaret shows from their restaurants, may have to reduce the prices of food and drinks and will be subject to undue suffering.

COPEAU MAY STAY.

Radical French Producer Asked to Transplant His Unique Theatre.

Jacques Copeau, leader of the new movement in French dramatic art, who recently came to America for a lecture tour, may be persuaded by influential friends, it is strongly intimated, to remain in this country and establish in New York a French theatre similar to his Theatre du Vieux-Colombier in Paris, which has made a profound impression during its brief but striking career, not only in France but throughout Europe.

Le Theatre du Vieux-Colombier was founded by a group of young artists and writers, under the direction of Jacques Copeau, in 1913. The purpose of the founders was to create an entirely free and disinterested French stage devoted to the masterpieces of the past and at the same time open to the coming writers. The theatre is an entirely uncommercial venture. It was by no means an amateur's theatre, but was operated in a systematic manner and gave an exclusively artistic program.

Le Theatre du Vieux-Colombier sought to accomplish certain important technical reforms in the theatre, including the simplification and in many cases the suppression of scenery, the suppression of "stars" in favor of a homogeneous company and the creation of a school embodying the new ideas in the education of young players. The theatre up until the outbreak of the war had given 250 performances. Moliere, Shakespeare and De Musset alternated with Dostoevski, Becque, Claudel and the works of hitherto unknown authors. Since the war began the theatre has remained closed, all of the men of the company having been mobilized or having volunteered, and some perhaps have been killed. Jacques Copeau since the war has staged several plays in Switzerland and has lectured at Gordon Craig's school in Florence.

"What Granville Barker is to London Jacques Copeau is to Paris," an English critic said of the producer and manager.

A biographer writes of him as follows:

Born in Paris 1879 of a family of artisans and manufacturers of the purest French blood from the Ile de France, Jacques Copeau aspired from his earliest years to take his place among the artists of his country. He belongs to a family which has no intellectual past. He is the first of his race to attain distinction. At the age of seventeen he saw one of the



MARTHA MAYO
NOW PLAYING "THE TWELFTH NIGHT"

comedies he was then writing in the margin of his copy books acted in the theatre. For two years he studied philosophy at the University of Paris. He neglected the lectures at the Sorbonne in order to be present at the performances of the Theatre Antoine and the Theatre du Vieux-Colombier. He devoured the symbolist poets and deciphered with enthusiasm Ibsen's dramas. Flaubert was then his favorite master.

At 23 Jacques Copeau married. For a whole year he traveled in Scandinavia where he toiled hard to earn his living, giving lectures and lessons in French literature and language. From Copenhagen he sent his first poems and his first articles to the *Revue d'Art Dramatique*, to the *Nouvelle Revue* and the *Ermitage*.

Returning to France in 1903 he thought of giving himself up entirely to the writer's profession. But his father had died, leaving the young man and his family in difficulties. Jacques Copeau refused to enslave himself and sacrifice his art to mercantile requirements. He chose rather to exile himself in a small industrial town in the French Ardennes, where, for a time, he directed an iron manufactory.

In 1905 he returned again to Paris.

He wished to become an actor. But he could not overcome the disgust he felt for a soulless theatre brought to the low level of commercial standards.

His knowledge of painting led him to make himself useful to the well known picture dealer, Georges Petit, in whose galleries he organized exhibitions. He spent four years there. Art critic, literary critic and dramatic critic, he contributed to the *Figaro Illustré*, to the *Theatre*, to the *Art Decoratif*, to the *Art et Decoration*, to the *Ermitage*, to the *Revue* and *Amice*.

In 1907 Jacques Copeau entrusted him with the dramatic criticism of the "Grande Revue." It was in that review that the name of Jacques Copeau began to make itself known to the public at large.

In 1908 Andre Gide, Jean Schlumberger, Michel Arnaud, Henri Gheson, Andre Ruyters and Jacques Copeau created together the *Nouvelle Revue Francaise*.

In 1909-10 Jacques Copeau started the Theatre des Arts and asked Jacques Copeau for a play. It became then quite obvious that the critic was also a dramatic author, that the destroyer was hiding a genuine creator. "Les Femmes Karamazov," a drama in five acts founded on Dostoevski's novel, is not simply an adaptation but a real remodelling or recreation of the original. Performed more than a hundred times in Paris (as well in the Theatre du Vieux-Colombier), it was acted in England, Belgium, Holland, Switzerland, Italy, Serbia, Austria and Germany.

From 1909 to 1913 Jacques Copeau led a secluded life in the country, in a small hamlet of the Ile de France. He gave a series of "dramatic readings" in London, in Paris, in the Bay of Fontenay. He meant to give up his life and strength to purity and bring back lustre to the French stage. His friends trusted him; they shared his faith and supported his energy. The whole group of the *Nouvelle Revue Francaise* espoused the new scheme. A modest capital being gathered, a small band of players trained, Le Theatre du Vieux-Colombier arises.

TWELFTH NIGHT CLUB.

The Twelfth Night Club, at the Princess Theatre, Friday afternoon, March 16, will present its annual theatrical performance consisting principally of one-act plays under the direction of Henry Stanford and participated in by Laurette Taylor, Gertrude Kingston, Mrs. Edwin Milton Royle, Irene Franklin, Bert Lytell, Percy Ames, Emmett Shackelford, Fania Marinoff, Laura Barr, Elizabeth Tyne, Flora Zabelle and Burton Green.

AMUSEMENTS. AMUSEMENTS.

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PHONE 2300 CINCINNATI
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STAGED BY J. C. HUFFMAN
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A BIG BILL OF WINTER GARDEN AND OTHER STARS

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The Man Who Came Back
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ARTHUR HOPKINS Presents
MR. WILLIAM GILLETTE
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THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH
27th CAPACITY WEEK

PRINCESS
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THE INIMITABLE
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Thurs. Mat. 2:30 P.M.
Direction
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110 W. 41st St.
Mat. Thurs. & Sat. 2:30. Eves. 8:30.
NEW BIG BILL. MARCH 10.

THE 13th Chair
With Margaret Wycherly
By David Yellin

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EVEN 8:20-MAT 2:30
OLIVER MOROSCO'S Great Musical
Farce with a Chorus of California Girls

CANARY COTTAGE
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TRIXIE FRIGANZA
CHARLES RUGGLE
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STANDARD 10th St. W. of W. Ave.
EVEN 8:20-MAT 2:30
WEEK BEGINNING TOMORROW 7:20
P.M. & 10:00 P.M. (except Tues.)

THE YELLOW JACKET
BY GLO. C. HAZELTON and ELLERRE
AS PRESENTED AT THE MARQUIS THEATRE
WEEK MAT. 10:00 AM and THE GIRL
TO-NIGHT 8:30 PM and LOEW'S GREATER VALLEYVILLE

from the brotherly will of these men and from a fine growth of French idealism. During the remainder of the month Jacques Copeau will lecture at the Little Theatre on Monday and Thursday afternoons on "La Renovation du Theatre Francaise."

AMUSEMENTS. AMUSEMENTS.

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AN EMINENTLY EXCELLENT BILL
MME. SARAH BERNHARDT
In "MOTHERS OF FRANCE"

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which has been resumed. As an eye witness, Mr. Palmer describes the currying the line and the methods of fighting developed by General Nivelle and Haig, which will try to break the line this summer. To illustrate, Mr. Palmer made selections from the official British and French Motion Pictures, which are true and characteristic, some of these having been only recently received from France; and in addition, he will show views of the famous TANKS and describe their system of attack.

AEOLIAN HALL, THURS. & FRIDAY EVES., MAR. 15 & 16, at 8:30.
BOXES \$12.00. SEATS \$1.50, \$1.00, 75c, 50c. Mgt. WM. B. PEAKINS, Inc., Times Bldg.

ASTOR 4th & W. Ave. Eves. 8:15. Tel. 37-377. Mat. Wed. & Sat. 2:15. Wed. Mat. 10:15 to 11:15. THE LATEST WAR SONGS! Push Up Your Frontline in the Old 24th Reg. and See "Soldier Boy"

CLIFTON CRAWFORD New Military Operetta
SOLDIER BOY
Book and Lyrics by Rida Johnson Young

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"Hits the bull's eye. Best overture of the season."
—Charles Darnley, Eve. World

GARRICK 4th & 35th St. Eves. 8:30. Mat. Wed. & Sat. 2:30. F. H. Rothman's "Adventure" Into the field of playwriting A Huge Success

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JOHN CRAIG, MARY YOUNG AND FINE CAST

LAST WEEK EMMA DUNN
OLD LADY 31
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THE LAUGH HIT OF THE YEAR
39th St. THEATRE
Nr. W. Ave. Tel. 413 Bryant
Eves. 8:20. Mat. Wed. & Sat. 2:25. Wednesday Matinee 10:15 from

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YOUTH AND CHARM
ARM IN ARM
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LIVELY, HAPPY-GO-LUCKY DANCING SHOW IN TOWN. PLOT BY GILLES. SONGS BY CHARLES DARNLEY. Eves. World. Elizabeth Marbury and Lee Shubert's Model House Party.

MONDAY MARCH 12 SEAN TUESDAY MARCH 13 JOE WEBB
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Mr. Herbert will direct first performance

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